

CD 2008 -- 47/48

UNIVERSITY OF TORONTO FACULTY OF MUSIC



2007-2008 SEASON



WHERE GREAT MINDS MEET GREAT MUSIC

84/74-722810
Saturday, April 12, 2008
7:30 pm. MacMillan Theatre

University of Toronto Faculty of Music
presents

UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

Raffi Armenian, conductor

PROGRAM

Concerto for Marimba and Vibraphone

Darius Milhaud

Animé (Fast)

Lent (Slow)

Vif (Quick)

Antti Ohenoja, marimba
Raffi Armenian, conductor

Concerto for Strings in D

Igor Stravinsky

Vivace

Arioso: Andantino

Rondo: Allegro

Keith Reid, graduate student conductor

Violin Concerto No. 2 in G minor, Op. 63

Sergey Prokofiev

Allegro moderato

Andante assai

Allegro, ben marcato

Hannah Min, violin
Oliver Balaburski, graduate student conductor

- INTERMISSION -

Piano Concerto No. 1 in E-flat major

Franz Liszt

Allegro maestoso

Quasi adagio

Allegretto vivace

Allegro marziale animato

Daniel Lin, piano
Keith Reid, graduate student conductor

**Symphonic Metamorphosis on Themes
by Carl Maria von Weber**

Paul Hindemith

Allegro

Turandot: Scherzo

Andantino

March

Raffi Armenian, conductor

Program Notes

DARIUS MILHAUD (1892-1974)

Concerto for Marimba (and Vibraphone) and Orchestra, Op. 278

Introduced to the United States from Latin America as late as 1910, the marimba quickly found a place in the burgeoning popular music scene. Its construction was standardized by its early American manufacturers and it soon became popular in vaudeville and other light entertainment. A highlight was the remarkable concert at Carnegie Hall featuring Clair Omar Musser and his 100-piece marimba band in 1935. But classical music composers mostly ignored the marimba until mid-century, prompting the *Herald Tribune* to quip that "Concertos for Marimba are no more often encountered than pterodactyls in Times Square, but one of them turned up last night." This 1956 review referred to the work of Robert Kurka, the third such concerto ever written. The first was Paul Creston's in 1940; the second, Darius Milhaud's, in 1947.

A prolific composer (he finished over 400 works in every conceivable genre), Milhaud contentedly churned out facile tunes for any occasion. But he was also an innovator. His experiments included the use of rhythmically recited text by a chorus; audience participation; aleatory techniques; and two string quartets (nos. 14 and 15) that can be played separately or together. He even set the clanking of agricultural machinery to music. But above all, he was a pioneer in the use of polymodality and percussion—he wrote the first ever percussion concerto in 1929-30.

It is no surprise, then, that the marimba virtuoso Jack Connor hounded Milhaud to compose a concerto for him. At first the composer declined, but after Connor traveled to Oakland, California, where Milhaud had been teaching at Mills College since 1940 after having been forced to leave his native France (he was on the Nazi list of prominent Jews), and the percussionist demonstrated in person the versatility of the marimba and vibraphone (he played Bach and jazz), Milhaud was convinced. The result was a concerto for marimba and vibraphone (for one performer) that Connor characterized as "a sort of French version of Latin jazz".

Set in three movements (fast-slow-fast), the work's opening, with its bright orchestration and abundant syncopation,

seems steeped in American optimism. The first movement is devoted to the marimba; the meditative second movement, to the vibraphone, whose bell-like sonorities suggest a feeling of religious or inner contemplation. (A few passages involve a dialogue between the vibraphone and marimba.) The exuberant finale recalls the mood of the first movement; the marimba is once again the focus.

The score's jazziness is not the composer's superficial nod to a new homeland, but a stylistic tendency cultivated over many years. In 1917-18, while in Brazil, Milhaud found himself immersed in the rhythms Brazilian popular music. Then, on a trip to London in 1920, he discovered jazz. And on a concert tour to America in 1922, the jazz of Black musicians in Harlem. "Against the beat of the drums," Milhaud wrote, "the melodic lines criss-crossed in a breathless pattern of broken and twisted rhythms." In 1923, he composed the first ever jazz symphonic score, *La Création du monde*, a year before Gershwin's *Rhapsody in Blue*.

IGOR STRAVINSKY (1882-1971)

Concerto in D for String Orchestra

Stravinsky's first commission after becoming a U.S. citizen in 1945 was, ironically, from Europe: a work to celebrate the 20th anniversary of the Basel Chamber Orchestra. In 1946, while maintaining a hectic conducting and recording schedule that led him across the U.S. and even to Havana, Stravinsky composed his first piece as an American: the Concerto in D for String Orchestra (it was premiered in Switzerland in January 1947, conducted by Peter Sacher).

A late neo-classical work, this lightweight yet vibrant piece is cast in three movements. The first is a rhythmically obstinate *Vivace* that dwells on the repetition of an insistent F-sharp. Giddiness is interspersed with slower passages that seem to lethargically lurch forward, as if intoxicated. The second movement, an *Arioso* marked *Andantino*, features a sensuous melody supported by rich bass. Because the tune is frequently interrupted, however, its Prokofievian lyricism and sincerity is put into question—could it be a parody of a balletic waltz? The concluding Rondo (*Allegro*) opens with a rapid pulse on a repeated note that drives the frenetic finale to a galloping close.

Unifying the piece harmonically is an obsession with the grating discord of the semitone that involves a different note from the D-major triad (D, F-sharp, A) in each movement: F-sharp/F-natural (first movement); A/B-flat (second); and, D/C-sharp (third).

Although conceived as a concert work, Stravinsky's Concerto in D became well-known thanks to Jeromes Robbins's ballet *The Cage* produced by New York City Ballet in 1951. Robbins heard in this piece not fluff but something "terribly driven and compelled". Recalling the gruesome behaviour (from a human point of view) of the praying mantis, Robbins's dance depicts a female of the insect species who, after flirting with a male, abruptly castrates and kills him. Two other ballets were inspired by the same score and produced in Germany in the 1950s—both are bug-free.

SERGEY PROKOFIEV (1891-1953)

Violin Concerto No. 2 in G minor, Op. 63

Completed during the summer of 1935, the Second Violin Concerto was the last major work that Prokofiev composed before permanently resettling in the Soviet Union the next year. Although the opening theme came to him in Paris in 1915, most of the work took place in 1935 during his increasingly frequent visits and concert tours to various parts of the USSR: in Polenovo (the Bolshoy Theatre's retreat south of Moscow), Voronezh (in southwest Russia) and in Baku (capital of Azerbaijan). The concerto was commissioned by admirers of the French-Belgian violinist Robert Soetens who premiered it under the baton of Enrique Fernández Arbós in Madrid on December 1, 1935, on the eve of the electoral victory of the leftist People's Front. In this revolutionary atmosphere, there was enthusiasm not just for Prokofiev's music—Arbós declared the concerto "magnificent" and "the expression of a sincere and elevated art"—but also for the politics and culture of the nascent Soviet Union. When Franco's fascist forces led a military coup that launched the Spanish Civil War in July 1936, Prokofiev supported Soviet aid for the anti-fascist Republicans.

It was around this time that Prokofiev, who had earned a reputation for his noisy, modernistic scores, reoriented his style towards a "new simplicity". "We have gone as far as we are likely to go in the direction of size or dissonance, or complexity in


music," he mused. And in a manifesto of sorts, he declared that new music ought to be melodious; moreover, that "the melody must be simple and comprehensible, without being repetitive or trivial". In his Second Violin Concerto, as in the ballet *Romeo and Juliet* that he finished concurrently, Prokofiev developed a simpler style by negotiating a new balance among the four tendencies that he recognized in all of his music: the classical, modern, motoric and lyrical.

The classical tendency is not only apparent in the concerto's three-movement formal design—fast (serious), slow (singing) and quick (dance-like)—but especially in the choice of sonata form, the Classical period's most cherished form, for the first movement. "I want nothing better, nothing more flexible or more complete than the sonata form, which contains everything necessary to my structural purpose," stated Prokofiev. Classical ideals of restraint and clarity of expression also play an important role. The solo writing, for instance, though technically demanding and innovative, places "lyrical thoughts" ahead of virtuosity, as the composer put it. And the small orchestra—strings, double winds, two horns, two trumpets and percussion (one player)—is a palette that facilitates a transparent, polyphonic texture.

The motoric tendency imbues the music's fabric as well, whether subtly in the child-like accompaniment that opens the peaceful inner movement, or overtly and relentlessly in the driving finale. Lyricism is abundant: the lovely second subject in the first movement, often compared to the love music in *Romeo and Juliet*; and, especially, the soaring principal theme of the slow movement—one Prokofiev's most admired melodies.

Yet a sinister element—the modern?—lurks in the background, making an early appearance immediately after the presentation of the solemn opening theme. A ghostly apparition, its glassy screams threaten to undermine the earthy proceedings below. Even during the concerto's sunniest moments in the slow movement, the ghost reappears. It is in the finale, however, that the ominous phantom asserts itself by leading what some have described, on account of its relentless motoric propulsion and spiky dissonances, as a "dance of death"—complete with bonerattling castanets (perhaps to acknowledge the Spanish premiere). Indeed, the swirling repetition in the solo violin, underscored by a persistent and anxious heartbeat in the bass drum, feels as if it could go on interminably.

But like the Chosen One at the conclusion of Stravinsky's *Rite of Spring*, the dancer suddenly collapses of exhaustion—and the piece ends abruptly.

 **RANZ LISZT (1811-1886)**

**Piano Concerto No. 1 in E-flat major, S124/
R455**

It is no surprise that Liszt, who was infatuated with formal unity, turned for inspiration to Schubert's "Wanderer" Fantasy for solo piano of 1822. In Schubert's somewhat experimental work, the four movements flow seamlessly one to the next and also share the same motives. Liszt applied the same procedure in his First Piano Concerto, which he began sketching as early as 1832, but replaced the concerto's traditional three-movement design with the symphony's customary four. Although the piece runs continuously, there is a brief pause between the first and second "movements".

The concerto opens with a dramatic motto to which, according to tradition, Liszt sang the enigmatic phrase "Das versteht ihr alle nicht" (None of you understand this), perhaps referring to the concerto's unconventional form. (Some accounts append "haha!" to the phrase, corresponding to the two-chord punctuation that follows in the woodwinds and brass.) The motto reappears throughout the concerto: in the *Allegretto*'s brief cadenza and ensuing orchestral tutti (even the timpani dwells on the motto's rhythm); and in the works' coda. But the motto theme is not the only unifying device: the lyrical *Quasi adagio* theme is radically transformed into the march theme of the finale. In fact, as Liszt himself pointed out, there are no new themes in the last movement at all; it serves instead to sum up the entire work.

The concerto's form, however, is not its only novelty. Liszt's complete mastery of brilliant piano technique, with its emphasis on the percussive, dazzles. Yet much of the scoring is surprisingly light: in the opening *Allegro maestoso*, the piano has lyrical duets with a solo clarinet, with a pair of violins, and with the cellos, all in turn; and in the nocturne-like *Quasi adagio*, the soloist abandons the orchestra, not in a cadenza, but to sing a tender nocturne.

And then, of course, there's the infamous triangle in the skittishly scherzo-like *Allegretto vivace*. The German music writer La Mara (Marie Lipsius's pen name), who edited Liszt's

enormous correspondence, recalled an early performance of the concerto in 1857 during which a prominent musician stormed out in disgust at the entry of the triangle. Writing some 60 years later, La Mara explained that "in those days they were more sensitive than now, when Mahler's introduction into the orchestra of cowbells, hammers, and the like has hardened us."

But Liszt was faced with dismissive critics who derisively nicknamed the work the "Triangle Concerto". It might explain why he believed that he had been misunderstood. Perhaps he felt that the public had failed to see through the surface glitter to the underlying substance.

The concerto's premiere took place in 1855 in Weimar with Liszt at the piano and Berlioz conducting.

PAUL HINDEMITH (1895-1963)

Symphonic Metamorphosis of Themes of Carl Maria von Weber

Hindemith had already begun discussions with the choreographer Leonid Massine about a ballet based on themes by Carl Maria von Weber when he emigrated to the United States in February 1940. At the end of March, he delivered two numbers to Massine but the dancer didn't like them. They were "too personal". What Massine wanted was a straightforward orchestration of the Weber pieces, most of which were piano duets. Hindemith did not take this well. He had only lightly coloured the music and made it "a bit sharper". "It seems the music is too complicated," he went on, adding that "I am not just an orchestrator and furthermore I had already told [him] what I was going to do." When Massine revealed that for the décor he had contracted Salvador Dalí, whose work Hindemith despised, the composer called Massine an "uncultured nonartist", broke off relations and cancelled the contract.

Hindemith's vision for the piece was a great deal more sophisticated than a simple orchestration. It was also a lot more involved than a simple theme-and-variation structure. Instead, what he had in mind was a set of paraphrases of complete works by Weber. As one observer put it, Hindemith essentially "recomposed" a number of Weber works, subjecting all musical parameters—timbre, rhythm, harmony, form, melody—to subtle transformation.

Although the ballet fell through, Hindemith liked his concept enough to save the sketches. Three years later, in 1943, he found an outlet to bring the project to fruition in the form of a purely orchestral work, *Symphonic Metamorphosis*, which has endured as one of his most popular orchestral scores. Premiered by the New York Philharmonic under Artur Rodzinski in 1944, the audience and critics were equally enraptured. *The New York Times* critic called it "diverting and delightful music—one of the most entertaining scores Hindemith has ever given us". The critic added that the composer "has remarked that because these are by no means the best of Weber themes, he has felt the freer to treat them as he pleases! Nothing like frankness between friends, and the wonderful Carl Maria is safely in his grave!" But one thing puzzled the critic: he had no idea which Weber themes were actually used.

Hindemith refrained from naming the themes and amused himself by telling critics and scholars to find out for themselves. This took them 20 years—not to identify the themes, which was relatively easy—but to realize that *Symphonic Metamorphosis* transforms *entire* Weber pieces rather than just quoting and varying melodies. The first movement is based on Weber's Piano Duet, Op. 60, No. 4; the second, on the Overture to *Turandot*; the third, on Piano Duet, Op. 3, No. 2; and the fourth, on Piano Duets, Op. 60, Nos. 2 and 7.

The history of Weber's *Turandot* theme is itself the story of transformation, a fact that Hindemith was probably not aware of. It turns out that Weber himself took the melody from Jean-Jacques Rousseau's *Dictionnaire de musique* (1768) for his abandoned *Overture Chinese* (1804); five years later he revised the sketch as incidental music for Schiller's drama *Turandot*. But Rousseau himself had borrowed the tune from a treatise by Jean-Baptiste du Halde (1735) on the culture and history of China in which it appeared alongside several other "Chinese Airs". Each time the tune was retranscribed, the author "modernized" it according to present tastes. Thus, the original pentatonic tune first became modal, and then, in the hands of Hindemith two centuries later, a chromatic mix of the mixolydian and locrian modes.

Curiously enough, Hindemith would have his ballet after all. In 1952, the choreographer George Balanchine, with whom the composer had already collaborated on *The Four Temperaments*, decided to set *Symphonic Metamorphosis* to dance. Hindemith not only approved the idea but thought the result was "beautifully done". The work also exists in an arrangement for concert band.

Notes © 2008 by Robert Rival, doctoral candidate in composition in the Faculty of Music. www.robertrival.com

Biographies

Maestro **Raffi Armenian** graduated from the piano performance class of Bruno Seidlhofer at the Academy of Music in Vienna, Austria. He further studied at Imperial College, University of London, England, before completing his studies at the Vienna Academy of Music with Hans Swarowsky (orchestral conducting), Rheinhold Schmid (choral conducting) and Alfred Uhl (composition). He also took private voice lessons with Ferdinand Grossmann.

In 1969 Raffi Armenian immigrated to Canada, where he became Artistic Director of the Kitchener-Waterloo Symphony for 22 years. The Raffi Armenian Theatre in Kitchener, which he helped to design, is considered one of the best performance spaces in North America, both for its acoustics and its design features. In 1974, as Music Director of the Stratford Festival, he founded the Canadian Chamber Ensemble, which achieved international recognition with tours in North and South

America, and Europe.

Raffi Armenian has guest conducted all of the major orchestras in Canada, as well as in Belgium, Italy, the United States, and the Jeunesses Musicales World Youth Orchestra. Equally at home on the operatic podium, he has conducted productions in Toronto, Montreal, Detroit, Columbus and Indiana, in a vast repertoire, including Berg's *Wozzeck* for the Canadian Opera Company, Toronto, and Stravinsky's *Rake's Progress*. From 1982 to 1985 he was Artistic Director of the Opera Studio of Opera de Montreal. In 1989, he conducted the final public appearance of the great Canadian tenor Jon Vickers, in a concert performance of Wagner's *Parsifal*. In March 2006, he led the University of Toronto Opera Division in four performances of *The Marriage of Figaro* by Mozart.

Raffi Armenian's work has received countless honors including the Canadian

Grand Prix du Disque for *Serenades*, and an Emmy Award nomination for the TV performance of Menotti's *The Medium* starring Maureen Forrester. Woody Allen used his CD *Music from Berlin in the 1920s* as background music for his film *Shadows and Fog*. He is a recipient of Honorary Doctorates from the University of Waterloo and Wilfrid Laurier University, and the Golden Jubilee Medal of Her Majesty Queen Elizabeth II. In 1989 he was invested into the Order of Canada.

Raffi Armenian has long been active as a pedagogue. In 1981 he became a Professor of the Orchestral Conducting Class in addition to conducting the Orchestra at the Conservatoire de Musique in Montreal, a position he continues to hold. In 1997 he accepted a two-year post as Visiting Guest Professor at the Hochschule für Musik und Darstellende Kunst, in Graz, Austria, and since September 1999 Mr. Armenian has been Director of Orchestral Studies at the University of Toronto.

Antti Ohenoja is an alumnus of the University of Toronto, where he has studied with Professor Russell Hartenberger, Robin Engelman, Bob Becker and Beverley Johnston. Currently, Mr. Ohenoja is pursuing master's degree in percussion performance at the Sibelius Academy, Finland studying with Lassi Erkkila, Olli-Pekka Martikainen, Antti Rislakki and Sami Koskela.

As a private student he has studied with marimbist/composer Gordon Stout. In 2007, Antti Ohenoja received a scholarship from the Alfred Kordelin Foundation to study with the marimba virtuoso Eric Sammut in Paris. As a soloist, Antti has performed with the Kaartin Soittokunta, an orchestra in Helsinki where he currently holds a full time position. Mr. Ohenoja has performed Steve Reich's 'Drumming' with NEXUS at the 2002 PASIC in Columbus, Ohio. With NEXUS he has performed music by Igor Stravinsky and Steve Reich in 2005 and 2006 at the University of Toronto. Mr. Ohenoja has also performed at the 2006 PASIC in Austin, Texas with Beverley Johnston. In February 2006 he performed Paul Creston's 'Marimba Concertino' with the University of Toronto Wind Orchestra after winning the Soloist Competition. A 5-time winner of the University of Toronto's Snare Drum Competition, Mr. Ohenoja has also competed at the international snare drum and marimba competitions in France (2004) and Italy (2006). He is the winner of the University of Toronto Symphony Orchestra Soloist Competition in 2006. He has performed with

such orchestras as Finnish Radio Symphony orchestra, Avanti, Tapiola Sinfonietta, and Oulu Symphony Orchestra. He is generously supported by the Finnish Cultural Foundation.

Korean-Canadian violinist **Hannah Min** began studying the violin at age 2. Her teachers have included Sonia Jun, Josef Peleg, Mark Fewer, and Annalee Patipatanakoon of the Gryphon Trio. She has also received tutelage from Lorand Fenyves, Erika Raum, and Scott St. John.

As a chamber musician, Hannah has participated in masterclasses and have been coached by renowned ensembles such as the St. Lawrence, Ying, Brentano, and Orion Quartets as well as by André-Michel Schub and Laurie Smuckler.

At the age of 16, Ms. Min's first major solo performance took place in Seoul at the Sejong Centre for the Performing Arts (one of the largest arts complexes in South East Asia). In December of 2005, Hannah performed several concerts in the Isaac Stern Auditorium at Carnegie Hall as a member of the New York String Orchestra, conducted by Jaime Laredo. This great opportunity was made possible by a scholarship generously donated by Peter Oundjian, conductor and Music Director of the Toronto Symphony Orchestra.

While attending the University of Toronto, Ms. Min was a recipient of the John Moskalyk Memorial Prize, the Nick Gelmych Violin Scholarship and the Victor Feldbrill String Scholarship. In the summer of 2006, she was accepted into the Youth Orchestra of the Americas. As a part of this outstanding orchestra, she participated in the group's first European tour and had the opportunity to work under the baton of Plácido Domingo, the orchestra's Artistic Advisor. Recently, Ms. Min had the privilege of performing as part of a small chamber ensemble in Zankel Hall at Carnegie Hall with Pinchas Zukermann as the soloist and conductor.

She is currently studying with Burton Kaplan and pursuing her Master of Music degree at the Manhattan School of Music.

Oliver Balaburski studies with Raffi Armenian in the Masters program in performance. He has also studied choral conducting with Doreen Rao. He has been a recipient of the Arthur Plettner Graduate Fellowship and the University of Toronto Fellowship at U of T, and national scholarships from the Macedonian government for specialization in

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conducting, and for talented students. Prior to U of T, Oliver studied with distinguished conductor John Carewe at the Royal College of Music in London, UK, where he specialized in symphonic repertoire and was awarded the Norman Del Mar Junior Fellowship in Conducting. He has guest conducted many distinguished ensembles, including the Symphony Orchestra of the Royal College of Music, Macedonian Philharmonic Orchestra, Orchestra of the Opera of Macedonian National Theatre, U of T Symphony Orchestra, Opera of the National Theatre in Belgrade, and Nish Symphony. Oliver has conducted many opera productions, including *La Forza del Destino* at the Sofia National Opera and Ballet and *Turandot* at Sava Centre in Belgrade, among others. He has been Artistic Manager and Principal Conductor of the Opera of Macedonian National Theatre. Oliver has participated in master classes by Sir Roger Norrington, Michael Tilson Thomas and Helmuth Rilling.

Keith Reid is a very active as a conductor, performer, and clinician in Toronto. He is currently completing a Master of Music in Orchestral Conducting at the University of Toronto where his principal teacher is Raffi Armenian. Keith also holds a Bachelor of Music degree from U of T and a Bachelor of Education degree from the University of Western Ontario.

Before returning to graduate school, Keith taught band, strings, and vocal/choral music for many years in the Toronto District School Board. For twelve years he was Music Director of the Hart House Symphonic Band. While associated with Hart House, he also spent six seasons as conductor of the Hart House Summer Orchestra.

In 2006, Keith was the recipient of the Victor Feldbrill National Graduate Fellowship in

Orchestral Conducting. Upon graduating, Keith plans to pursue a professional conducting career.

Daniel Lin has just completed his Bachelor's degree in piano performance at the Faculty of Music, University of Toronto, where he received the coveted W.O. Forsyth Graduating Scholarship, in addition to numerous awards. He received a silver medal for obtaining the highest mark on his RCM Grade 9 piano exam; and completed his performer's ARCT with first class honors and distinction. As a graduate student of the YAPA program at the Royal Conservatory of Music, he has entered many local festivals, receiving numerous awards and scholarships, including the Kiwanis Music Festival, and the Markham music festival, to name a few. He was interviewed by Omni News for several years at the Gala concert of the Markham Music Festival, and was featured in an article published by *World Journal Newspaper* two years ago. In March of 2005, he was the guest soloist in a series of concert organized by *Wholenote Magazine*. In 2006, he was a finalist in the Pacific Piano Competition held in Vancouver. He has also been a national finalist at the Canadian Music Competition in the past two years, and won first place in the age 23 category at the 2007 nationals. Last year, he won 3rd prize in the Bosendorfer national concerto competition held in Toronto. He has performed in various venues across the Greater Toronto Area, most notably at the Markham Theatre, the Mississauga Living Arts Centre, the University Women's Club of Toronto, and the Arts and Letters Club. He is presently pursuing his Master's degree in piano performance and pedagogy at the University of Toronto. His principle teacher includes David Louie, Leslie Kinton, and is currently studying with professor Marietta Orlov.

Orchestra

Violin

Mark Johnston, *concertmaster*
Michelle Lee, *concertmaster*
Maia Broido, *principal*
Calvin Cheng, *principal*
Andreea-M Arbore
Katherine Avery
Matthew Chan
Holly Cheng
Sarah Davidson-Gurney
Mo Farag
Eun A Jo
Joyce Kim
James Kruspe
Luri Lee
Iain McKay
Markus Medri
Jennifer Melvin
Kevin Nguyen
Takayo Noguchi
Colin Repas
Natasha Rollings
Eros Tang
Emma Vachon Tweney
Monica Westerholm
Alexa Wilks
Jane Yang

Viola

Mohsin Bhujwala, *principal*
Gene Po-Chen, *principal*
Mohammed Abu Ramadan
Louisa Cornacchia
Megan Gelsenan
John Ng
Sarah Torrance

Cello

Andrew Ascenzo, *principal*
Bryan Holt, *principal*
Sam Bisson
Claire Burrows
Brenton Chan
Steven Chen
Jason Cho
Cydney Grogan
Christopher Hwang
Kimberly Jeong
Mi So Mok
Veronica Nettles
Amber Walton-Amar

Double Bass

Deirdre Bryant, *principal*
Joshua Bell
Michael Brough
Jonathan Dushman
Callum Jennings
Alex Kotyk
Calvin Marks
Samanth McLellan
Adrian Rigopulos
Ben Whitely

Flute

Charmaine Bacon
Roseen Giles
Julia Han
Kailli Maimets
Stephanie Pesant

Oboe

Helena Choi
Victoria Hong
Christine Hudson

Clarinet

Mark Dimitroff
Gabe Estrin
Alix Haywood
David Perry
Peter Pinteric
John Williams

Bassoon

Lance McMillan
Devin Wesley
Krista Wodelet

Horn

Mikhail Babiak
Marina Krickler
Anna Milan
Emily Rapson
Curtis VanderHyden

Trumpet

Andrea Vaughan
Tim Watson
Rob Weymouth

Trombone

Nathan Fanning
Nelson Garces
Nick Mahon

Tuba

Jacky Siu

Timpani

Allison Bent
Charlie MacLeod
Amie Watson

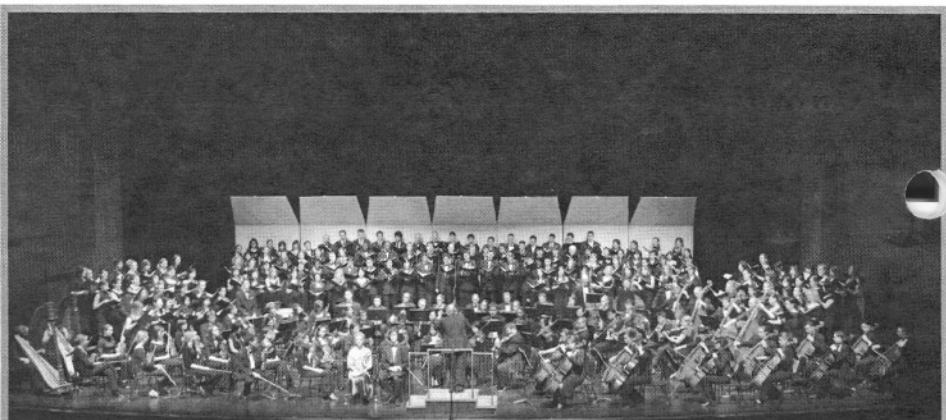
Percussion

Allison Bent
Adam Campbell
Michelle Colton
Charlie MacLeod
Greg Samek
Amie Watson

Celeste

Katherine Dowling

Karen Wiseman,
Performance Collection
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Fred Peruzza, *Director,*
MacMillan Theatre
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Assistant
Bob Dunkin, *Production*
Assistant



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